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ABSTRACT

The content of 281 works of in-print children's fiction about Native Americans written for grades K-6 was analyzed to determine the amount of cultural diversity as measured by cultural area, time frame, and physical setting of the story. All analyzed works were published in the United States or Canada. Data identifying publisher type, mainline or alternative, and the ethnic background of writers and illustrators were also collected to determine if these factors affect the content of the literature. Works were assessed according to ten culture areas, four time frames, and three settings. The literature portrays Native Americans as contemporary culturally diverse peoples. Results from the study include: (1) most works were written about Native Americans of the Northeast, Southwest, or Plains culture areas; (2) most works have a contemporary time frame and a rural setting; (3) only 10% of works were about buffalo hunting Plains Indians in the ethnographic present even though they comprised the most popular combination of culture area, time frame, and setting combination; (4) the majority of works were published by mainline publishers, and only 9% were produced by alternative publishers; and (5) 76% of the works were written and 69% were illustrated by non-Native Americans. (Contains 41 references.) (Author/SWC)

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NATIVE AMERICAN CHILDREN'S LITERATURE: A STUDY OF AUTHORSHIP, PUBLISHER TYPE, AND CULTURAL DIVERSITY OF IN-PRINT WORKS

A Master's Research Paper submitted to the
Kent State University School of Library Science
in partial fulfillment of the requirements
for the degree of Master of Library Science

by

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Spring Semester, 1996

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Abstract

Two hundred eighty one works of in-print children's fiction about Native Americans written for grades K-6 were examined by content analysis to determine the amount of cultural diversity as measured by culture area, timeframe, and physical setting. Data identifying publisher type, mainline or alternative, and the ethnic background of writers and illustrators were collected. Most works were written about Native Americans of the Northeast, Southwest, and Plains culture areas. Most works had a contemporary timeframe and a rural setting. Only 10% of works were about buffalo hunting Plains Indians. Most works were published by mainline publishers and were written and illustrated by non-Native people.

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Introduction

The United States of America is a culturally diverse nation whose population consists of Native Americans (Indians, Aleuts, and Eskimos), descendants of immigrants, and recent immigrants. Contemporary American society is characterized by cultural pluralism (members retain their own language and customs) rather than following the earlier "melting pot" (everyone blends in) pattern. Four distinct minority (people of color) groups in the United States today are African Americans, Asian Americans, Hispanic Americans and Native Americans. Children from these four growing groups will make up one third of the school-age population by the year 2000 (Chavkin 1990).

Historically, children's books about people of color were few in number and characterized by stereotypical (without variety or individuality) portrayals presenting inaccurate and harmful images (Cooperative Children's Book Center 1991). In 1965, Nancy Larrick's eye-opening article about the dearth of multicultural children's literature, "The All-White World of Children's Books" (Saturday Review 1965) evoked strong responses in the publishing and book-buying world. Since the 1960s, parents, educators, librarians and others concerned with what children read have striven to improve the number and quality of multicultural children's books and to promote works by people of color. Alternative publishers, usually small, independently owned and operated publishers, also play an important role in supporting

minority authors and perspectives.

Literature about one's own people in various settings, situations and contexts provides self-awareness, promotes self esteem, contributes to interest in reading, and greater achievement in school (Myers 1989). Multicultural books celebrate the contributions of past generations and provide positive adult role models for minority children. Children of the dominant Eurocentric (Caucasian) culture benefit from an increased understanding and respect for others.

Native Americans, one of four minority groups, trace their ancestry to the original human inhabitants of the North American continent. Currently, they number approximately 2 million and claim membership in over 300 Federally recognized tribal nations (U. S. Census Bureau 1990). Since colonial times, Native Americans appear in published works of American history and literature and provide inspiration and characters for popular fiction. Beverly Slapin (1992), Doris Seale (1992) and Mary Gloyne Byler (1974, 1992) observed that Native American children's literature (stories about Native American people) differs from literature of other minority groups in two respects, the popularity of Native Americans as subjects and authorship of most books by non-Native Americans.

Today, a need exists for an investigation which would provide data about the present state, the content, and the production of Native American children's fiction. Specifically, does Native American children's fiction contain cultural

diversity? Cultural diversity is defined as variety of lifeways exhibited by various people at different times and places. Fiction, for purposes of this study, is defined as a literary work whose content is produced by the imagination and is not necessarily based on fact. In terms of production, an assessment of the amount of actual Native American authorship and the present contribution of alternative publishers to Native American children's literature would help to determine if the earlier weaknesses identified in the literature have been rectified.

Literature Review

Native Americans, unlike other minority people in the United States, currently benefit from a large selection of books about their people. However, the way in which Native Americans are portrayed in these books as well as who writes the books continue to be issues of grave concern. Kuipers (1991) has summarized the major issues in the study of Native American children's literature and has discussed the viewpoints of critics in the field. These issues include the inaccuracies and stereotypes exhibited in the work and the pervasiveness of non-Native authors and publishers in the literature.

Each Native American, past and present, belongs to one of over 300 distinct but changing culture groups. Diversity exists among individuals, among cultures, at different times, and in various places. Mary Jo Lass-Woodfin (1978, 4) explains Native American diversity this way:

To be Navajo is not to be Nez Perce is not to be Creek.

> To live in Canyon de Chelly in 1865 is not to live in Canyon de Chelly in 1935 is not to live in Canyon de Chelly in 1985. Two Shoshone Indians living in Fort Washakie, Wyoming, in 1965 will have two different experiences to report.

Generally, the literature from mainline publishers is produced for and read by a Caucasian American child who visualizes Native Americans as early inhabitants of the country who participate in a daily round of horseback riding, buffalo hunting, and tepee living while wearing buckskins and a feather headdress (Stensland 1979). John Ewers (1982) attributes this image to many factors including early Spanish travels on the Plains, the paintings of George Catlin and Karl Bodmer, the Plains Indian Wars, and the Wild West Show. Authors, Stensland (1979) and Dorris (1992) for example, generally agree that this Plains Indian image prevails in mind and print. Caldwell-Wood and Mitten (1992) note that the image is commonly held by all Americans of all races, even Native American children.

Evidence exists that contradicts the pervasiveness of the Plains Indian stereotype in the literature. For example, the Pueblo-dwelling Indians of the Southwest avoided the Plains Indian stereotype (Stensland 1979). Also, the most prominent group portrayed in children's fiction since the 1930s is Navajo (Lass-Woodfin 1978). However, the latter case may result from the work of a few individuals. Lass-Woodfin (1978) also mentions that the Dakota (Sioux), Iroquois, Cherokee, and Pueblo Indians are popular subjects. If the Plains Indian stereotype pervades the literature, one would expect the Dakota (Sioux) and other Plains Indians as a group to be most popular.

Mary Gloyne Byler (1992) notes that the past serves as the backdrop for most Native American children's fiction and may give the impression that Native Americans are extinct. Lass-Woodfin (1978) agrees. This impression is exacerbated by the American public school system which drops Native Americans from the history curriculum after the settling of the west (Caldwell-Wood and Mitten 1992). Horning (1993) observes that mainline publishers with national markets rarely publish books about contemporary Native Americans. Books with contemporary settings tend to be theme-oriented rather than culture based (Lass-Woodfin 1978) and published by alternative publishers (Horning 1993).

A different way of looking at cultural diversity in the literature, one that has the potential to provide a more accurate assessment, is the culture area concept used by American anthropologists. The culture area concept serves as the basis for museum classification of Native American artifacts. It also provides the structure for the definitive reference work about Native American peoples, Handbook of North American Indians. The Encyclopedia of Anthropology (1976, 104) defines culture area as "a part of the world in which the inhabitants share most of the elements of culture, such as related languages, similar ecological conditions, economic systems, social systems, and ideological systems." A. L. Kroeber (1939, 2), a pioneer in the formulation and use of the culture area concept, emphasizes that culture content is the primary consideration within geographical areas. Today, culture area serves as a classification device by

dividing the North American continent north of Mexico into ten distinct areas: Arctic, Subarctic, Northwest Coast, California, Southwest, Great Basin, Plateau, Plains, Southeast, and Northeast. Classification by culture area gives recognition to cultural diversity, but also recognizes basic similarities among distinct groups within each area. For example, the Plains groups would be similar in traits such as buffalo hunting but would differ from the farmers of the Northeast. Within this same Plains culture area, although groups share buffalo hunting they differ in other traits such as hair decoration or beadwork design.

Culture area classification can serve as a useful tool for examining the cultural diversity in Native American children's literature in two ways. In works in which no tribal name is given, a culture area can be determined from examining the contents. For example, a story about a nomadic horse riding buffalo hunting group living in tepees would be placed in the Plains culture area. In this case, the Plains designation is more precise than saying that the work is about Native Americans. A second use for culture area classification is as a gathering device. Distinct tribal groups within any culture area can be grouped under the appropriate culture area name such as Plains. For example, works about the Dakota (Sioux), Cheyenne, Pawnee and other Plains Indian tribes can be gathered under the Plains label. By doing so, the question of the pervasiveness of Plains groups in the literature can be addressed.

Cultural diversity in Native American children's fiction can

be studied through content analysis, a type of descriptive research. Content analysis as used in this study is defined by Allen and Reser (1990, 253) as "a research method employing rigorous and quantitative analysis of input materials in order to draw conclusions about their content." Busha and Harter (1980) list several steps in the content analysis method. These include formulating the research problem, defining relevant questions and categories of data necessary to answer these questions, identifying and selecting materials for analysis, the analyzing and placing of the data in categories, quantifying and organizing the data, comparing analysis of the data, and interpreting the data in terms of the questions asked. Doris Cruger Dale (1989, 45) in her article about content analysis as a research methodology for school library materials, describes content analysis as "particularly valuable for investigating textbooks and children's literature".

Aside from the question of cultural diversity within the literature, the other big issue in Native American children's literature concerns the ethnicity of the author and is characterized by contrasting viewpoints. Most children's fiction about Native Americans was and is written by persons who are not of Native American ancestry (Seale 1992, Slapin 1992, Byler 1974, 1992). Mary Gloyne Byler (1992), one of the harshest critics of non-Native American writers, believes that non-Native writers and illustrators should withdraw from the field and leave it for capable Native Americans. She states

> Non-Indian writers have created an image of American Indians that is almost sheer fantasy . . . . This fantasy does not take into account the rich diversity of cultures that did, and do exist (1992, 95).

Maria Simson (1991) noted that thousands of Native Americans have attended college in the past twenty years and have the educational background needed for writing. Beverly Seale (1992) doubts that many non-Native Americans will seek the knowledge necessary to produce meaningful books about Native Americans. Caldwell-Wood and Mitten (1992) in "'I' Is Not for Indian" show that a good book in literary terms with well-developed characters, exciting plot, and by a well-established author can be a bad book in terms of accuracy and stereotypic presentation of Native Americans. The Indian in the Cupboard by Lynn Reid Banks is used as an example. In The Indian in the Cupboard, an Iroquois warrior is treated as a toy. He is dressed like a Plains Indian and "speaks in subhuman grunts and partial sentences" (Caldwell-Wood and Mitten 1992, 27).

Other writers hold a contrasting viewpoint about non-Native American authorship. Laura Herbst, writing in 1975, critiques several books by non-Native American authors including Little House on the Prairie by Laura Ingalls Wilder. Herbst found that books written in past, when cultural pluralism was not popular, are filled with stereotypes originating from the time of Native American-non-Native American conflict and show a lack of respect for Indian culture(s). However, Herbst, when she looked at more recent Native American children's fiction, concluded that the situation had changed. Native Americans were treated as

culturally diverse individuals and groups. Interestingly, some of these newer books were written by some of the same authors whose works Herbst unfavorably critiqued. Anna Lee Stensland (1979) noted/that some good non-Native American writers, including Hal Borland and Rudy Wiebe, are recognized by Native Americans as such. Hirschfelder (1973) noted that works by Native Americans contain the same problems as those by non-Native Americans but states that Native Americans should be allowed to speak for themselves.

Mainline publishers publish books written mostly by non-Native Americans and these publishers produce most of the literature. Horning (1993, 12) states that works illustrated or written by Native Americans are "nearly impossible to find" in mainline publishers' catalogs. Publishers have responded to an increased interest in Native Americans brought about by the Columbus quincentennial and the movie Dances With Wolves (Simson 1991). Naomi Caldwell-Wood (1993) describes the current state of mainstream offerings as plentiful but unauthentic. Arlene Hirschfelder (1993) detects an overall improvement of quality regardless of the ethnic background of the writer or the type of publisher.

Though some firms, Scholastic for example, try to recruit Native American writers and illustrators (Yeh 1991), most Native American authors publish through alternative publishers. Indeed, some tribes publish their own books. Small publishers provide a forum for perspectives not usually found in the trade literature.

Goley (1992) notes that special efforts need to be made to acquire works from alternative publishers. Sources such as Cooperative Children's Book Center and Through Indian Eyes provide bibliographies and furnish publisher addresses.

In summary, persons knowledgeable about Native American literature for children agree on the character of the available literature. Cultural diversity and individual differences among Native American peoples, past or present, are masked in many works. Stories taking place in the past with a rural setting dominate the literature. Most works are written by non-Native Americans and are published by mainstream publishers. There is disagreement as to whether non-Native Americans should write books about Native Americans and if they can write good books about Native Americans. Statements, though agreed upon, usually appear to be based solely on selected items which are presented by the writer as representative of the whole rather than examples of systematic investigation.

A search for literature relevant to this study revealed no systematic studies examining these variables singularly or in combination in in-print materials or otherwise. The issue of Native American writers and alternative publishers is covered but no studies utilizing hard data linking the two could be found. A study which uses a different perspective, measures cultural diversity, setting, and time frame as well as the production variables of authorship and publisher type will provide added data for this important subject.

Research Objective

The objective of this study is to examine the diversity in culture, authorship, and publisher type present in children's fiction about Native Americans currently in-print and published in the United States and Canada. The objective was met by examining the following questions:

1. Based on in-print materials, who currently writes and publishes Native American children's fiction?
   Specifically, how many works of in-print Native American children's fiction come from alternative publishers?
   How many of these authors claim Native American ancestry?
   Is there a relationship between ethnicity of the author and type of publisher which produces that author's work?
   Who illustrates fictional books about Native Americans written for children?
   Is there a relationship between the ethnic heritage of illustrator and the type of publisher that produces the work?
2. Are all culture areas, time frames, and physical settings represented?
   Specifically, are works concentrated in a few culture areas or distributed evenly?
   Does one time frame dominate the literature?
   Do alternative publishers publish the most works with a contemporary time frame?
   Are both rural and urban settings represented? If so, to

what extent?

Based on data about culture area, physical setting and time, how much cultural diversity is present in Native American children's fiction currently in-print?

Are some combinations of culture area, physical setting and time found more frequently than others?

3. Do mainline and alternative publishers tend to specialize in works about specific culture areas, physical settings, or time frames?

Methodology

The research method used was a content analysis of children's fiction about Native Americans. Topics investigated included the culture area represented by the work, the setting (where the story took place), and the time frame.

Background information about authorship and publication was obtained from a number of sources including the item itself, other books by the author, author biographies, reviews, the publisher, and standard reference sources.

The books analyzed in this study were limited to fiction works currently in-print and written about Native American people for children in grades K-6. The limitation to in-print works both pared the number of possible works and focused on works that one could reasonably expect to be available for purchase. Since traditional Native American legends and myths are instructional rather than being about Native Americans and are often classed as nonfiction, they and contemporary stories of legends and myths

were excluded from the study.

Procedure. Works for study were compiled from publishers' catalogs, booklists, recommended lists, subject bibliographies, journal articles, and reviews in journals. Publishers mentioned in these sources as a possible source of Native American fiction for children were contacted. Population size was expected to be less than 100 works because of the size of the bibliographies similarly limited to in-print works such as de Usabel and Roeber (1992) with 166 works and Blank (1981) with 178 works. Both de Usabel and Roeber (1992) and Blank (1981) bibliographies contained nonfiction and myths and legends in addition to fiction. Print status for each work was verified in Children's Books In Print 1995, publishers' catalogs, in Literary Market Place 1995, or by consulting the publisher. Non-verifiable items were dropped from the study. Copies of books in-print were gathered from local libraries and through interlibrary loan beginning June 15, 1995. All phases of the study were going on simultaneously as new works were added to the list and books became available for viewing. Any works identified or copies of books available after the designated completion date, September 1,1995, were dropped from the study.

Data Gathering Instrument. An Information Sheet (Appendix A) was developed specifically for this study. It was printed on 5 1/2 inch by 8 inch card stock, for ease of handling. Both standard bibliographic data and content analysis information were recorded on these cards.

Bibliographic data of greatest significance to this study were the publisher, the writer and illustrator. Title of the work as well as place and year of publication were also noted. Publisher status was based on whether the publisher was included in Children's Books In Print, Alternate Press Publishers of Children's Books: A Directory, or as an alternative or small press in Literary Market Place 1995. Publishers appearing in Children's Books In Print were designated as mainline and those of the last two, alternative. Those appearing in both mainline and alternative lists or available from both mainline and alternative publishers were designated as 'mixed'. If sufficient information was unavailable, the publisher was rated as 'unknown'.

Each writer and illustrator was designated as Native American or non-Native American based on any available biographical material. If necessary, references sources such as Something About the Author and Contemporary Authors were used. A Native American, for the purposes of this study, was defined as a person of Indian, Aleutian or Eskimo descent. If a writer or illustrator claimed Native American status, it was assigned. If the ethnic status of the writer or illustrator could not be determined, it was marked as 'unknown'. Writers and illustrators were classed separately for each work. Works which had more than one writer or more than one illustrator were classed according to assigned status of all writers or all illustrators of that work. If the background of one of the multiple authors or illustrators

could not be determined, they were classed as mixed.

Information was collected from each work by content analysis. Data included culture area information, setting, and time frame. Each work was assigned to one of ten culture areas as defined by the map Indians of North America (1979) and its companion volume The World of the American Indian (1979). The Native Americans by Robert F. Spencer and Jessie D. Jennings (1965) was consulted for additional information, when needed. Usually culture areas are described by the traditional lifeways or ethnographic present time frame of the people who live in that culture area. Geographical information was added to the culture area descriptions of traditional lifeways simply to help the reader identify approximate location of the culture area. These culture areas are:

Arctic. The arctic culture area includes the Aleut and Eskimo people who differ from Indians in appearance, language and culture. Arctic peoples traditionally live in small bands, and move seasonally to fish, or hunt sea mammals or caribou, depending on location. Clothing, tools, and other material culture are adapted to life in a harsh environment. This culture area corresponds geographically with northern Alaska and Canada, the Aleutian Islands, eastern coastal Siberia, and coastal Greenland.

Subarctic. Fishermen and nomadic hunters of moose and caribou characterize this group. Travel through the boreal forest is accomplished by birch bark canoe, snow shoe and toboggan.

Geographically, this culture area encompasses most of Canada with the exception of the southern most lands, the arctic, and the Pacific (northwest) coast.

Northwest Coast. Elaborate ceremonialism and a social class structure characterize the cultures of this area. The Northwest Coast has an abundance of lush natural resources, particularly salmon, sea mammals, and wood. Woodworking is the major art. This culture area coincides geographically with the coastal areas of Oregon, Washington, southern Alaska, and British Columbia.

California. California Indians reside in small independent villages living peacefully by fishing, hunting, and gathering acorns to grind for mush. This area is known for its fine basketry.

Southwest. Agricultural villages characterize this area. Southwest Indians excel in weaving and silversmithing. The Spanish introduced sheep herding to this group during the early years of European colonization. The southwest culture area includes lands in present day Arizona, New Mexico, south and west Texas, and small portions of Utah and Colorado.

Great Basin. Small foraging family groups wander seasonally in this desert area. People utilize wild seeds, roots, small animals, and insects for food. This culture area includes Nevada, Utah, east California, west Wyoming and Colorado, south Idaho, and southeast Oregon.

Plateau. Widely scattered groups of foragers (hunters, fishers, and collectors of vegetable products) characterize this

group. People practice democracy, live peacefully in small villages, and are known for their spirituality. Groups on the eastern plateau adopted the horse riding buffalo hunting lifestyle of the Plains Indians. The plateau area includes eastern Washington, northern Idaho, western Montana, and southern areas of the Canadian provinces bordering these states.

Plains. Highly efficient horseback hunting characterizes the people of this culture area. Most tribes enforce strict hunting laws to keep the bison herds intact and to protect their way of life which utilizes bison for food, clothing, and shelter. This culture area also supports farmers in fortified earth lodge villages along the Missouri River. The Plains culture area is geographically distributed from the southern sections of Saskatchewan, Manitoba, and Alberta to the northern and central areas of Texas.

Southeast. People who live in this culture area have a social class structure, practice elaborate ceremonialism, and are dependent on domesticated maize, beans, squash supplemented by hunting for their food. Religious elites control towns and temples. The "Five Civilized Tribes" consisting of Cherokee, Creek, Chickasaw, Choctaw and Seminole live here. This culture area approximates the southeastern United States from Louisiana to Florida, north to South Carolina and the Appalachian regions of Virginia, North Carolina, and Tennessee.

Northeast. Inhabitants of this culture area live in small independent settlements located in a watery woodland

environment. Subsistence is based on fishing and deer hunting combined with maize agriculture or wild rice gathering. Shamanism, curing and hunting magic are important to these people. The Iroquois formed a strong alliance called the League of the Iroquois. The geographical equivalent to this culture area includes the Maritime Provinces, southern Ontario, south to coastal North Carolina, the Ohio Valley, and west to the northeast quarter of Minnesota.

Most Native American children's fiction easily fit in one of the ten culture areas described above. Items with insufficient data for placement were marked as 'unknown'. Works encompassing more than one culture area were marked as 'mixed' unless people from one culture area dominate the story. In the case of the latter, assignment was made to the featured culture area. If provided, the tribal name determined culture area assignment. Each tribe, with the exception of the Cree, belongs to only one culture area. The unique placement of the Cree in both Subarctic and Plains culture areas was made in accordance with the two defining reference sources.

Time frame for each book was categorized as prehistoric past (known only from archaeological data), ethnographic present (as the group appeared during first contact with Europeans), reservation period (after the Indian Wars and before the post World War Two migrations to urban areas), or contemporary (post World War Two). Works, such as stories of time travel, covering two or more time frames were classified as 'mixed' and those with

insufficient data as 'unknown'.

Setting, the physical environment in which the story takes place, was divided into rural (country), urban (city), mixed and unknown categories based on data from content analysis of the work. Books with equal rural and urban components were categorized as 'mixed'. Reservations and small town settings were categorized as rural. The 'unknown' category was used for works with insufficient data for determining setting.

Results

Four hundred three works (403) were identified as having probable relevance to this study. Nineteen works unobtainable before the deadline were dropped but some of these probably would not have met study criteria. Upon examination, one hundred three books (103) were removed from the study because they did not meet criteria for use. Works retained in the study were limited to in-print fictional works about Native Americans, appropriate for grades K-6, which were not traditional tales or modern versions of traditional tales. Two hundred eighty one works (281) met these criteria.

Works relevant to the study came from 105 publishers. Two hundred nineteen works (219) were produced by 77 mainline publishers. Twenty four works were supplied by twelve alternative publishers. Seventeen works came from six publishers identified as mixed. For twenty one works, publisher status was indeterminate.

Data were gathered and recorded on the Information Sheet

(Appendix A). Data showed that most fiction works written about Native Americans for children were not written by Native Americans. Two hundred fifteen books (215) were written by non-Native Americans compared to 53 works written exclusively by Native Americans. Two works were by a mixed ethnic team. Table 1 shows the relationship between writer ethnicity and publisher type measured in works.

Table 1

Ethnicity of Writers for Each Work by Publisher Type (Total Number of Works=281)

Writers	Mainline	Alterna-tive	Mixed	Unknown	Total No.	(%)
Native American	24	9	6	14	53	(19%)
Non-Native American	187	13	9	4	213	(76%)
Mixed	1	0	1	0	2	(1%)
Unknown	7	2	1	3	3	(5%)
Total	219	24	17	21	281	(101%) *

* 101% due to rounding

Examining the data in terms of the writers rather than in terms of the number of works, two hundred ninety seven writers (297) produced 281 works. Native Americans contributed to 58 books (Table 2) while persons not of Native American descent contributed to 225 works. Sixteen percent (16%) of individual Native American contributions (9/58) were produced by alternative publishers compared to 48% by mainline publishers (28/58). Twenty

four percent (24%) of Native American writer contributors were classed with unknown publisher type and 12% (7/58) were mixed.

Table 2 shows the relationship between the ethnic background of all contributing writers, considered individually, and publisher type.

Table 2

Ethnicity of Contributing Writers for Each Publisher Type (Total number of writers=297)

Writers	Mainline	Alterna-tive	Mixed	Unknown	Total No.	(%)
Native American	28	9	7	14	58	(20%)
Non-Native American	198	13	9	5	225	(76%)
Unknown	7	2	2	3	14	(5%)
Total	219	24	17	21	297	(101%)*

* 101% due to rounding

Because of the prominence of illustration, illustrators of childrens books are considered to be major contributors to the work. Therefore, the ethnic background of the illustrators was examined in addition to writer ethnicity. Most works, 211 of 281, were illustrated. Of these, 38 (18%) were illustrated by Native Americans, 146 (69%) were not, and the status of the remaining 27 individuals (13%) was indeterminate. Mainline publishers produced the most works illustrated by Native Americans but alternative publishers had a higher percentage of their works illustrated by Native Americans (28%). Table 3 shows

the relationship between ethnic descent of the illustrators and publisher type.

Table 3

Ethnicity of Illustrators for Each Publisher Type (Total number of illustrators=211)						
Writers	Mainline	Alterna-tive	Mixed	Unknown	Total No.	(%)
Native American	24	7	3	4	38	(18%)
Non-Native American	109	16	10	11	146	(69%)
Unknown	17	2	2	6	27	(13%)
Total	150	25	15	21	211	(100%)

In addition to publisher, writer and illustrator, cultural diversity was a component of the study. Cultural diversity refers to the variety in culture area, time frame and setting combinations. Cultural diversity was determined through content analysis of each work.

Table 4 shows the relationship between culture area and time frame for each work. It was possible to identify culture area for 256 of 281 works (91%). Each culture area is represented but distribution of works among culture areas is uneven. Most popular culture areas of in-print works are the Northeast with 56 works (20%), the Southwest with 52 (19%), and the Plains with 45 works (16%). In contrast, three culture areas, California, Great Basin, and Plateau each were identified with only 2-3% of the total works.

Table 4

Time Frames for Each Culture Area
(Total Number of Works=281)

Culture Area	Pre-historic	Ethno-graphic Present	Reserva-tion Period	Contem-porary	Mixed	Unknown	Total No.	%
Arctic	0	1	2	10	1	6	20	(7%)
Subarctic	2	0	1	15	0	2	20	(7%)
Northwest Coast	1	3	1	6	1	1	13	(5%)
California	1	3	0	1	1	0	6	(2%)
Southwest	3	5	14	26	3	1	52	(19%)
Great Basin	2	4	1	0	0	0	7	(2%)
Plateau	0	5	1	0	1	0	7	(2%)
Plains	5	27	3	4	5	1	45	(16%)
Southeast	3	6	5	7	1	0	22	(8%)
Northeast	3	18	8	13	6	8	56	(20%)
Mixed	0	3	0	2	3	0	8	(3%)
Unknown	4	3	1	14	1	2	25	(9%)
Total	24	78	37	98	23	21	281	(100%)

Cultural diversity also has a time component. All time frames are found in the literature (Table 4). A contemporary time frame, with 98 works (35%) proved to be the most popular. The ethnographic present, has 78 works (28%) but is most popular in the first and third most popular culture areas, the northeast and the plains. The southwest culture area has the most contemporary (26) and reservation period (14) works.

Physical setting, another component of cultural diversity, shows little variation in the literature. Rural settings,

predominate. Rural settings are found in 257/281 (91%) of the works (Table 5). However, all the physical settings are represented. Only three works (1%) are set in urban environments and 19 (7%) in a mixed rural/urban milieux. Most of the works with mixed rural/urban setting also have a contemporary time frame. Setting could not be determined for 2 works (1%). Table 5 shows the relationship between culture area, time frame, and rural physical setting.

Table 5

Combinations of Time Frame and Culture Area in a Rural Setting (Total Number of Works=257)

Culture Area	Pre-historic	Ethno-graphic Present	Reserva-tion Period	Contem-porary	Mixed	Unknown	Total No.	%
Arctic	0	1	2	10	1	6	20	(8%)
Subarctic	2	0	1	12	0	2	17	(7%)
Northwest Coast	1	3	1	5	1	1	12	(5%)
California	1	3	0	1	1	0	6	(2%)
Southwest	3	5	14	18	3	1	44	(17%)
Great Basin	2	4	1	0	0	0	7	(3%)
Plateau	0	5	1	0	0	0	6	(2%)
Plains	5	27	3	4	4	1	44	(17%)
Southeast	3	6	5	7	1	0	22	(9%)
Northeast	3	17	7	11	4	8	50	(19%)
Mixed	0	3	0	1	3	0	7	(3%)
Unknown	3	3	1	12	1	2	22	(9%)
Total	23	77	36	81	19	21	257	(101%)*

* 101% due to rounding.

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The data on culture area, physical setting, and time frame (tables 4 & 5), show that literature for children about Native Americans exhibits considerable cultural diversity. All culture areas, time frames, and physical settings are represented in in-print works. However, some combinations of the three variants are popular and others are not represented at all. The seven most popular combinations in order of popularity are: 1) Plains ethnographic, 2) Southwest contemporary, 3) Northeast ethnographic, 4) Southwest reservation period, 5) Subarctic contemporary, 6) Northeast contemporary, and 7) Arctic contemporary. All of these have rural settings. Six combinations of culture area, and time frame with any possible setting are absent in-print literature. These are Arctic prehistoric, Plateau prehistoric and contemporary, Subarctic ethnographic present, California reservation period, and Great Basin contemporary. The relationship between publisher type and culture area, time frame, and setting was also studied. All culture areas are represented by works from mainline publishers but not by works from alternative publishers (Table 6). Alternative publishers contributed only stories set in the Arctic, Subarctic, Northeast, and Plains culture areas. The six other culture areas were absent in alternative publisher publications. Nine (38%) works published by alternative publishers could not be matched with an identifiable culture area. Table 6 shows the relationships between publisher type and culture area.

Table 6

Publisher Type for Each Culture Area (Total number of works=281)						
Culture Area	Mainline	Alterna-tive	Mixed	Unknown	Total No.	(%)
Arctic	14	3	3	0	20	(7%)
Subarctic	6	5	2	7	20	(7%)
Northwest Coast	10	0	1	2	13	(5%)
California	5	0	1	0	6	(2%)
Southwest	49	0	3	0	52	(19%)
Great Basin	7	0	0	0	7	(2%)
Plateau	6	0	0	1	7	(2%)
Plains	42	1	2	0	45	(16%)
Southeast	20	0	1	1	22	(8%)
Northeast	40	6	2	8	56	(20%)
Mixed	7	0	0	1	8	(3%)
Unknown	13	9	2	1	25	(9%)
Total	219	24	17	21	281	(100%)

Time frames vary with type of publisher. The majority of works from alternative publishers have a contemporary time frame, while mainline publishers contribute slightly more works set in the ethnographic present 71/219 (32%) than a contemporary time frame 62/219 (28%). Table 7 shows the relationship between publisher type and time frame.

Physical setting is almost exclusively rural for works in this study (257/281 or 91%). Mainline publishers had 16/219 books with a mixed time frame (7%) while alternative publishers had

Table 7

Publisher Type for Each Time Frame (Total number of works=281)						
Timeframe	Mainline	Alterna-tive	Mixed	Unknown	Total No.	(%)
Prehistoric Past	20	1	0	3	24	(9%)
Ethnographic Present	71	1	5	1	78	(28%)
Reservation Period	29	1	5	2	37	(13%)
Contemporary	62	17	5	14	98	(35%)
Mixed	21	2	0	0	23	(8%)
Unknown	16	2	2	1	21	(7%)
Total	219	24	17	21	281	(100%)

only 1/24 (5%). The one work with an urban setting which could be identified with publisher type came from a mainline publisher. Table 8 shows the relationship between publisher type and physical setting.

Table 8

Publisher Type for Each Setting (Total number of works=281)						
Setting	Mainline	Alterna-tive	Mixed	Unknown	Total No.	(%)
Rural	209	22	17	17	257	(91%)
Urban	1	0	0	2	3	(1%)
Mixed	16	1	0	2	19	(7%)
Unknown	1	1	0	0	2	(1%)
Total	219	24	17	21	281	(100%)

Discussion

Two hundred eighty one of 300 possible works, were available for study. Recognition of appropriate works for the study proved to be problem. One hundred three works, selected on the basis of title and/or other information such as publisher description were dropped because they did not fit the parameters of the study. Most rejected works consisted of traditional tales or contemporary versions of these tales. Others were nonfiction, not grade appropriate, or were not about Native Americans.

The first issue in the study of fiction books about Native Americans written for children is the question of who is writing and publishing these works. Critics such as Slapin (1992), Seale (1992), and Byler (1974,1994) state that non-Native Americans write and mainline publishers publish most of these works. Data on in-print books (Table 1) support these statements. Non-native Americans wrote 76% of the total works and mainline publishers produced 78% of the total.

Alternative publishers provide a forum for perspectives not usually found in the trade literature and support minority authors. Alternative publishers do publish fiction books about Native Americans for children. However, mainline publishers are the source of 219 (78%) works in this study in contrast with 24 (9%) from alternative publishers. If number of copies distributed by publishers is studied, sales of works by mainline publishers with their strong marketing strategies would without doubt exceed efforts by alternative publishers which are small, independent

firms. Therefore, in terms of fiction books about Native Americans written for children, alternative publishers probably have little impact on reading choices for the American child.

The number of authors with Native American ancestry was tallied in terms of ethnic background of writers for each book and in terms of examining the ethnic origin of individual contributors. Fifty three works (19%) were written solely by Native Americans in contrast to 213/281 (76%) by non-Native Americans (Table 1). The number of Native American writers jumps to 58/297 (21%) when each individual contribution is considered (Table 2). Native Americans are defined for the purpose of this study as anyone claiming to be Native American. However, these figures could change dramatically depending on how one defines a Native American. For example, if one bases ethnicity solely on legally recognized tribal membership, the number of Native Americans writers would be reduced. Lastly, some individuals who are Native American could mistakenly be classified as non-Native Americans because when biographical data is present but Native American ancestry is not noted, contributors were classed as non-Native.

Major critics in the field agree that most Native American writers publish through alternative publishers, an outlet for writers from minority ethnic groups. Horning (1993) states that books written by Native Americans are nearly impossible to find in mainline publishers' catalogs. The current study shows that twenty-four of total of 219 (11%) works from mainline publishers

were by writers of Native American descent (Table 1). More Native American authors (24) published through mainline publishers than alternative publishers (9). However, when a comparison is made between writer ethnicity of each contributing writer and publisher type (Table 2), data show that works by Native American writers are more heavily represented in alternative publishers (38%) than mainline publishers (11%). I think that Horning (1993) exaggerates the situation. Since Native Americans write 11% of the works of this type, these should not be hard to locate in mainline publishers' catalogs.

Illustrations are important components of children's books. Since this study is about children's books, illustrators were considered important to the study. Two hundred eleven books (211) were illustrated, 38 (18%) by Native American artists and 146 (69%) by non-Native Americans (Table 3). These totals are similar to those of writers. No preference of Native Americans illustrating books written by other Native Americans is noted. However, one non-Native American author always has her books illustrated by Native American artists. Background information on the ethnic background for illustrators was harder to find than for writers. No biographical information was found on 27 (13%) of 211 illustrators in contrast to 14 (5%) of 297 writers (Tables 2 & 3). The same problems in determining ethnicity of writers hold true for illustrators.

More Native American illustrators' work (Table 3) appears in books from mainline publishers (24 works) than alternative

publishers (7 works). But, Native Americans illustrate a higher proportion (28%) of books published by alternative publishers than books (16%) from mainline publishers. Alternative publishers do serve as an important outlet for Native American illustrators.

The second issue in this study concerned the representation and distribution of culture area, time frame and setting in the literature. All ten culture areas are represented in this study. Distribution of works among culture areas is most easily discussed by culture area in conjunction with time frame (Table 4). The three culture areas most popular in the in-print works are the Northeast, the Southwest, and the Plains. The time frames dominating the literature are contemporary with 98 works (35%) and ethnographic present with 78 works (28%).

The Northeast, the most popular culture area has 56 works or 20% of the total, including 23 books about the Ojibwa and Iroquois. The current interest in this culture area may be due to the popularity of the Iroquois. This corresponds with Lass-Woodfin's observations in 1978. The Northeast is the area of earliest European contact followed by serious decimation of tribal groups. Eighteen of 56 (32%) works carry an ethnographic present time frame, the time of initial Native American/European contact. Currently, there is much interest in but little knowledge of Native peoples of different tribal groups living in different time frames in this area. Historical accounts and archaeological data can be utilized to provide a basis for stories about groups other than Iroquois, Ojibwa, and people

involved in the first Thanksgiving.

The Southwest culture area, second in popularity with 52 works (18% of the total), includes 28 works on the Navajo and 11 on Pueblo Indians. The Southwest culture area continues to be the home of Native American groups who have retained much of their traditional lifeways. The southwest is the site of 26 stories with a contemporary setting. The contemporary/Southwest culture area combination is second only to the ethnographic present/Plains Indian combination. Fourteen additional stories take place during the reservation period. The retention of the unique traditional lifeways of Native peoples of this culture area may be the basis for their continuing popularity in the literature.

The third culture area, the Plains, is the culture area of the stereotyped Native American buffalo hunter made popular by television, the Wild West Show, and movies such as Dances With Wolves. Most of the works about the Plains Culture Area, 27 of 45 (60%), contain the ethnographic present time frame, the old buffalo hunting days. In contrast, only 4 works were about contemporary Plains people. Data indicate that the old stereotype lives on, pervades the literature about this area but not children's fiction about Native Americans in general.

Native Americans from three culture areas not well represented in the literature are the Great Basin, the Plateau, and California. Together, these three groups are only represented by 20 books or 7% of the total.The Great Basin and the Plateau

areas are sparsely inhabited by people dependent on foraging and hunting. Traditional life in the Great Basin is harsh due to the lack of natural resources, and does not share the romance of the buffalo hunting Plains cultures. Most of the stories of the Great Basin, four of six, take place in the ethnographic present. People in this culture area are known for their peaceful lifestyles. Perhaps peaceful folks aren't interesting enough to write about.

As in the Great Basin, the people of the Plateau culture area, with the exception of those on the eastern plateau, do not have the horse or buffalo hunting way of life. Most groups live by foraging but natural resources are plentiful. Most Plateau Area stories, five of seven, take place in the ethnographic present.

The California culture area, is an area of Spanish missionization and presence. Most Native Americans in this area lived by hunting and by gathering acorn nuts to grind for mush. Three of six works are placed in the ethnographic present and one in the prehistoric past. In California, the native population was reduced significantly by the time the missions closed. When the gold rush of 1849 brought about a large non-Spanish influx of people, the Native American population was further reduced by settlers bullets, disease, and starvation. The assumption that California Indians are extinct, or a lack of awareness that they ever existed, or a disinterest in peaceful groups may have attributed to the dearth of fictional materials about this

culture area.

The remaining four culture areas, Arctic, Subarctic, Northwest Coast, and Southeast have 20 (7%), 20 (7%), 13 (5%), and 22 (8%)works respectively. The Arctic and Subarctic culture areas have substantial native populations living on traditional lands. Both of these culture areas contain large wilderness areas and are thought of as the real frontier. The Arctic culture area includes the Eskimo and Aleut peoples who originally lived in small bands and depended on either sea mammals or caribou for food. Subarctic peoples are nomadic fishermen or hunters of caribou and moose and live in the boreal forest. Both Arctic and Subarctic culture areas share an emphasis on stories with a contemporary time frame, 10 of 20 (50%) for the Arctic and 15 of 20 (75%) for the Subarctic. Many of these contemporary works are adventure stories written about people in the Arctic culture area, usually by non-Native American authors. Five works were written by Native Americans, all from the Arctic area and all with a contemporary time frame. Ten works (50%), written about Subarctic peoples were written by Native Americans from the area. The story in each of these 10 works takes place in the reservation period or contemporary time frame.

Northwest Coast peoples, who are known for their elaborate ceremonialism and fine wood carving, including totem poles, are represented in this study by 13 works (5% of the total). Six works have contemporary time settings and one was written with a reservation period emphasis. These seven stories focus on

cultural conflict or portray a Native child in a modern situation in his/her culture. Many of the contemporary works were sponsored by the Queen Charlotte Islands project which seeks to produce culturally relevant books for Native children.

The last culture area discussed here, the Southeast, continues to be popular, primarily because of an ongoing interest with the Cherokee. Indeed, in 12 of 22 works, the story is about the Cherokee during the infamous "Trail of Tears" or modern times. The Cherokee are especially unique because they assimilated Euroamerican lifeways prior to their removal in the "Trail of Tears". Pre-trail Cherokee were literate, owned and operated plantations, and owned slaves. Six works take place in the ethnographic present.

Time frame has been discussed above in conjunction with culture area but it is important as a separate issue. Mary Gloyne Byler (1992) stated that the past serves as a backdrop for most Native American children's fiction and may give the impression that Native Americans are extinct. This view is shared by most critics in the field. Byler's statement is probably true if one considers all fiction ever written for children about Native Americans. However, it does not hold true for in-print works. In this study (Table 4), content analysis showed that only 102 stories in 281 (36%), 24 with a prehistoric time frame and 78 with an ethnographic present time frame, took place in eras which when taken alone, could give the impression that Native Americans are extinct peoples. Content analysis also identified 135 modern

era works (48%), consisting of 37 of the reservation period, which ended just after World War II, and 98 contemporary works. Most of the 23 works (8%) in the mixed category are time travel stories of contemporary children visiting the prehistoric past or the ethnographic present. Given the time frames of in-print materials, it is doubtful that readers would assume that Native Americans are extinct.

Physical setting is the last aspect of cultural diversity examined by this study. It is most meaningful when discussed with time frame. Two hundred fifty seven (91%) of 281 works (Table 5) have rural physical settings. The persistent popularity of the rural setting is surprising since one half of all Native Americans now live in urban areas. Stories taking place in prehistoric times or the ethnographic present would have to have a rural setting because there were no real cities present during these times. However, it is interesting that contemporary stories ignore the population shift. This is true even for even Native American writers. Forty seven of 53 or 89% of stories by Native American writers take place in rural settings. Lack of variety in physical setting denies the variability of extant Native American lifeways. Only three stories (1%) have urban settings (Table 8). Most of the mixed urban/rural stories in-print are about Native children visiting relatives on the reservation. Eleven of these are tied to a pre-World War II reservation period time frame. Apparently, an urban setting holds little appeal for writers of fiction about Native American peoples. However, a contemporary

time frame does.

Cultural diversity within the literature is a major concern of this study. Cultural diversity refers to the many different lifestyles of groups of people. It is measured here by culture area, time frame, and physical setting. The more variation in each component, the more variation overall for the group, Native Americans. Physical setting, which is 91% rural is the one component that shows little diversity. Combinations of culture area and time frame show more variety. For the remainder of the paper, these will be discussed in terms of cultural diversity.

Data show that some culture area/time frame physical setting combinations are more popular than others. Eliminating from consideration the unknown and mixed categories from the culture area and time frame categories, ten culture areas and four time frames, or 40 combinations are possible. Six combinations (15%) are absent from the literature (Table 4). Four of the six culture area/time frame combinations not represented are from culture areas with a limited number of works, Plateau and Great Basin (7 works each) and California (6 works). Arctic prehistoric, another combination not identified in any book, and Arctic ethnographic present with one work, are difficult to identify and may be among the six works classified as Unknown Arctic. For both time frames, some identifying remark would have to be made for correct placement because lifeways in the Arctic have changed little from one time frame to the next.

From what has been written by experts in the field, works

are expected to cluster in some combinations. The buffalo hunting culture, in particular, found in the ethnographic present of the Plains culture area, was expected to dominate the literature. Peoples of the Southwest culture area were expected to be popular story subjects because these people are noted for retaining many elements of their traditional lifeways. Culture areas containing works about the Navajo and Pueblo Indians (Southwest), Dakota (Plains), Iroquois and Ojibwa (Northeast), and Cherokee (Southeast) were expected to be fairly popular because of prior interest in these named groups. The ethnographic present and rural settings were expected to dominate the literature.

What is available in in-print works is not entirely as expected. The plains buffalo hunting culture is the most prevalent in the literature but accounts for only 27 (10%) of the works (Table 4). Contemporary stories about the Southwest number 26 (9%); Northeast ethnographic present stories number 18 (6%). Other prominent combinations of culture and time frame exist in the in-print literature. For example, Arctic and Subarctic stories are usually contemporary. Many stories about the Northeast culture area are contemporary. The Southwest culture area has a substantial number of reservation period stories.

The last issue addressed in this study deals with whether publisher types specialize in works of specific culture areas, time frames and settings. Mainline publishers provided most of the books (219) used in this study. Alternative publishers contributed only 24 books. The discussion which follows should be

seen in context of the disproportionate contribution of mainline publishers.

Mainline publishers produced books covering all ten culture areas. In contrast, books from alternative publishers covered only four culture areas, Arctic, Subarctic, Northeast, and Plains (Table 6). Only one work from an alternative publisher represented the Plains culture area. Alternative publisher contribution to the Subarctic literature, 5 works (25%) is substantial seen in proportion to the small number of books available from alternative publishers. Data in this study show that alternative publishers specialize in three culture areas, the Arctic, Subarctic and Northeast. In contrast, mainline publishers contribute heavily to the Plains, Northeast, and Southwest culture literature. It is also worth noting that mainline publishers supplied all but one work of the Plains ethnographic present, the alleged predominant stereotype. Interestingly, nine works of the 24 (38%) from alternative publishers could not be assigned to a distinct culture area. It was expected that alternative publishers would publish only books in which the Native Americans depicted would be treated as members of distinct cultural entities rather than stereotyped characters.

Publisher type is also a factor in time frames of works. Works with each of the four time frames were available from mainline publishers (Table 7). Seventy one (32%) ethnographic present and 62 (28%) contemporary time frames were the most

heavily represented time periods by mainline publishers. In contrast, 17 of 24 works (71%) from alternative publishers had a contemporary time frame. Kathleen T. Horning (1993) stated that mainline publishers rarely publish books about contemporary Native American people. Data collected for this study do not support that assertion.

No relationship between publisher type and physical setting was noted. Twenty-two works out of 24 (92%) from alternative publishers and two hundred nine (95%) from mainline publishers had a rural setting (Table 8). Most mixed setting works were from mainline publishers and the only urban setting identified with a publisher type was mainline. Publishers do not specialize in certain types of physical settings.

Summary

This study addressed questions concerning who writes and publishes currently available children's fiction about Native Americans and if diversity in culture areas, time frames and settings are represented in the literature. The data collected supported some popular assumptions and contradicted others.

Based on in-print materials, the data show that most fictional works about Native Americans written for children in grades K-6 are written by persons who are not Native Americans and are published by mainline publishers. Only 24 works (9%) were produced by alternative publishers (Table 1). Fifty three (53) books of 281 or 19% (Table 1) were written by Native Americans and 58 of 297 or (20%) contributors were Native Americans (Table

2). Most Native Americans published their work through mainline publishers but a higher proportion of works from alternative publishers are written by Native Americans.

Since books for children are usually illustrated, ethnic background of the illustrators was also investigated (Table 3). Again, most of the works were illustrated by persons who are not Native American. Many Native American illustrators were associated with mainline publishers but were represented higher proportionally by alternative publishers.

The questions about cultural diversity addressed what culture areas, time frames, and settings were represented in the literature. Each of the 10 culture areas, four time frames, and three settings were found in in-print works. However, works were unevenly distributed by culture area and time frame (Table 4), and setting (Table 5). The Northeast, the Southwest, and the Plains culture area were the most popular, as were the contemporary time frame and rural setting. Setting was the only component of the three which showed little variation with rural settings representing 257 of 281 (91%) of works. The most popular culture area/time frame/setting combination was the Plains ethnographic present rural or the buffalo hunting Indian. However, only 10% (27/281) of the works fit this category so it could not be said to pervade the literature (Table 4). While some combinations do not exist, mostly combinations with urban settings, a wide variety of works is available. The most popular combinations of culture area, time frame and setting include the

Northeast ethnographic present, Southwest contemporary, and Northeast contemporary. All have a rural setting (Table 5). Only six culture area and time frame combinations out of 40 were not represented.

Lastly, the relationship between publisher type and cultural diversity was addressed. Mainline publishers contributed heavily to works about the Plains, Northeast, and Southwest culture areas (Table 6). Alternative publishers specialized in three culture areas, the Arctic, the Subarctic, and the Northeast. Nine of 24 works (38%) from alternative publishers could not be assigned to a culture area. Alternative publishers did publish proportionally more works with a contemporary time frame than mainline presses (Table 7). The only work with an urban setting identified with a specific publisher type was from a mainline publisher (Table 8).

Conclusions

Works included in this study were drawn from any possible source. Special efforts were made, as Goley (1992) suggests, to acquire books from alternative publishers. Books used in the study were analyzed through content analysis to ascertain the culture area of the Native American group featured in the work, the time frame, and the physical setting. All three features were mentioned by Lass-Woodfin (1978) as defining cultural diversity. Some of the data collected contradicts statements of critics of the field concerning publishers, writers, and cultural diversity found in the literature.

Mainline publishers do publish most of the works about

Native Americans but data do not support Horning's (1993) statement that books about contemporary Native Americans are rare in mainline publisher catalogs. Contrary to what critics claim, data do not support statements that alternative publishers play a leadership role in promoting minority authors and perspectives. Yes, Native American writers publish proportionally more books through alternative publishers but the role of alternative publishers is minor. Data from this study suggest that mainline publishers may receive unfair criticism from some experts in the field while alternative publishers reap unearned praises for their alleged role.

Byler (1992,95) states that works by non-Native American writers do not recognize the diversity of past or present Native American cultures. Data collected and analyzed through content analysis contradict Byler's statement. Works studied here do show diversity both in culture area and time frame rather than a stereotypic portrayal as Byler would have us expect. Byler herself may have an inaccurate and stereotypic image of non-Native American writers and their works. Simson (1991) notes that many Native Americans attended college and are capable of writing books about their ethnic group. There are problems with Simson's statement. Educated Native Americans are not obligated to and may not want to write books about their own people. Additionally, all college graduates , Native American and non-Native American, can not write books. Lastly, being Native American biologically and culturally are two separate things. Did these college graduates

come from homes in which traditional Native American lifeways are practiced? Seale (1992) doubts that non-Native American writers will gain sufficient knowledge about Native Americans to produce good books. Seale's statement stereotypes non-Native American writers as lazy and unprofessional. Generally, critics in the field would do a better job if they studied the whole or a representative sample of works available. Choosing poorly written examples of books by non-Native Americans distorts the true nature of available literature and the abilities of those who write these books. It is interesting that books written by Native Americans do not receive the same scrutiny as works by non-Native American writers.

According to critics of the field, literature about Native Americans should show cultural diversity and that Native Americans are contemporary peoples. Native Americans are members of over 300 distinct and changing culture groups. They are not tepee living buffalo hunters. Contemporary time frames are necessary for increased understanding and respect of Native American peoples and to provide relevant role models for Native American children. Literature found in-print in 1995, according to my study, portrays Native Americans as contemporary culturally diverse peoples. It is surprising that some experts in the field who published criticisms in the 1990s may not be aware that the nature of the literature has changed. The only valid criticisms are that urban living Native Americans are mostly ignored and the some tribal groups and culture areas are more popular than

others. However, the size of past and present Native American groups also varies.

Data concerning the relationship between publisher type and cultural diversity proved interesting. Works from alternative publishers, expected to show more cultural diversity than works from mainline publishers, did not. Works from alternative publishers were mainly about peoples from three culture areas. Most disturbing however, was that nine of 24 works (38%) from alternative publishers were so stereotyped or devoid of cultural content that no culture area assignment was possible. Works from both publisher types portrayed Native Americans as contemporary people but the urban setting was ignored in works from alternative publishers just as it was in works from mainline publishers. Alternative publishers were mistakenly praised for supporting cultural diversity.

Since the collected data contradict many accepted assumptions of critics of the field, it would be profitable to do a similar study in the future. An examination of in-print works both limits the project to manageable size and only covers works readily available for purchase. Further limiting a study to works published only in Canada or only in the United States may indicate less diversity in the literature. Extending the study to allow a longer response time may allow more works from alternative publishers to be included. Additionally, sampling works available in past years may reveal trends that resulted in the current situation. Possibly, works available in 1990s are

more culturally sensitive than works written before the Columbus quincentennial and the movie Dances With Wolves. What is needed more than anything else, is for the critics of the field to do fair appraisals of the content of the literature and the persons and companies that produce the works, regardless of the ethnic heritage of the writers/illustrators and the size or ownership of the publishing company.

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Appendix A

Information Sheet

ID #:
Author:
Title: Date:
Publisher: Place:

Publisher status
- Mainline Press (1) _____ Source:
- Alternative press (2) _____ In-print _____
- Mixed (3)____
- Unknown (4)_____

Authorship
- Native American (1) _____ Source:
- Non-Native American (2)_____
- Mixed (3)_____ Tribal Affiliation:
- Unknown (4) ____

Culture Area Designation
- Arctic (1)____
- Subarctic (2)____
- Northwest Coast (3)____
- California (4)____
- Southwest (5)____
- Great Basin (6)____
- Plateau (7)____
- Plains (8)____
- Southeast (9)____
- Northeast (10)____
- Mixed (11)____
- Unknown (12)____

Setting
- Rural (1)____
- Urban (2)____
- Mixed (3)____
- Unknown (4)____

Time frame
- Prehistoric past (1)____
- Ethnog. present (2)____
- Reservation Per. (3)____
- Contemporary (4)____
- Mixed (5)____
- Unknown (6)____